

Preface

All five editors of this book have a number of associations with, photography, autobiography, memory and the relationships between the three. Once we started working together on *Handbook of Research on the Relationship Between Autobiographical Memory and Photography* we soon realised we had subtle different starting points for our thinking about this subject. These differences quickly became one of the strengths of our working relationships. They became productive when working with the chapters we each edited in the book. Each of the 5 sections that make up this book have different tones and emphasises that reflect each editors' interests. We made an early decision, after we received our first call out of chapters, that we wanted our book to mirror the eclectic nature of these wonderful submissions. The authors have taken us on unexpected and joyful journeys to all parts of our world and introduced us to new ways of thinking and practicing photography in relation to autobiographical memory. We hope our readers will find pleasure in some if not all of the work produced by our writers and practitioners in this book. We see this work, the book, as springboard to further ways of exploring the complex relationships between our pasts and how they can be re-represented through photography and photographs.

Our preface is made up of two sections. The first, *Five Illuminations* (Rimbaud, 2012), is made up of five personal accounts from each editor about their relationships between Autobiographical Memory and Photography. This is followed by a section on how the book has been organized, with short introductions to the 27 chapters.

FIVE ILLUMINATIONS*

Dr. Sara Andersdotter

Mnemic Becomings and the Production of Other Subjectivities

To induce the full, sensorial experience of involuntary memory, a photograph must be transformed. Something must be done to the photograph to pull it (and us) out of the past and into the present (Batchen, 2004, p. 94)

The relationships between photography and autobiographical memory are relationships of tension, conflict and ambiguity. On the one hand, we have the photographic image; an image of stasis yet one of performance that acts as a form of representation. On the other, we have autobiographical memory, the experience of which involves a mobilisation of personal histories; a phenomenon where the present and

the past somehow coexist and speak at once of information about past and present fluid, lived experiences, as well as sensory impressions, perceptions, and affects. The tension between the static and the shifting is of great interest to me as an artist and a researcher who, rather than seeking to fasten photography to memory, approaches presumed links between the two with suspicion. The above insistence on activating the photographic image in Geoffrey Batchen's *Forget Me Not* is echoed in my own research. Here, I set out to prise open the purported relationship between photographs and memories, reject exhausted metaphors, and explore the mnemonic as unstable, ambulatory, mercurial, and as a fluctuating state of affect. As such, memories meld, blend and blur with imagination, fiction, desire, and the ever-shifting present. Rather than deny these characteristics, I draw on them, and intrinsically question photographs as representations of memory.

As an artist, researcher and academic, my interests in photography, archives and autobiographical memory have come to dominate the last couple of decades of my career. I am also the proprietor of a photographic family archive, previously belonging to my paternal grandfather, within which my current research is situated (see Fig. 1 and Fig. 2) (Andersdotter, 2022). My art practice is primarily photography-, moving image- and installation based, and often centres on themes of memory, autobiography, representation and the familial.

Figure 1. Andersdotter, Sara. (2022) The politics of looking: 12 gestures from an archive (XX) (Photographs)



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Figure 2. Andersdotter, Sara. (2022) *The politics of looking: 12 gestures from an archive (XY)* (Photographs)



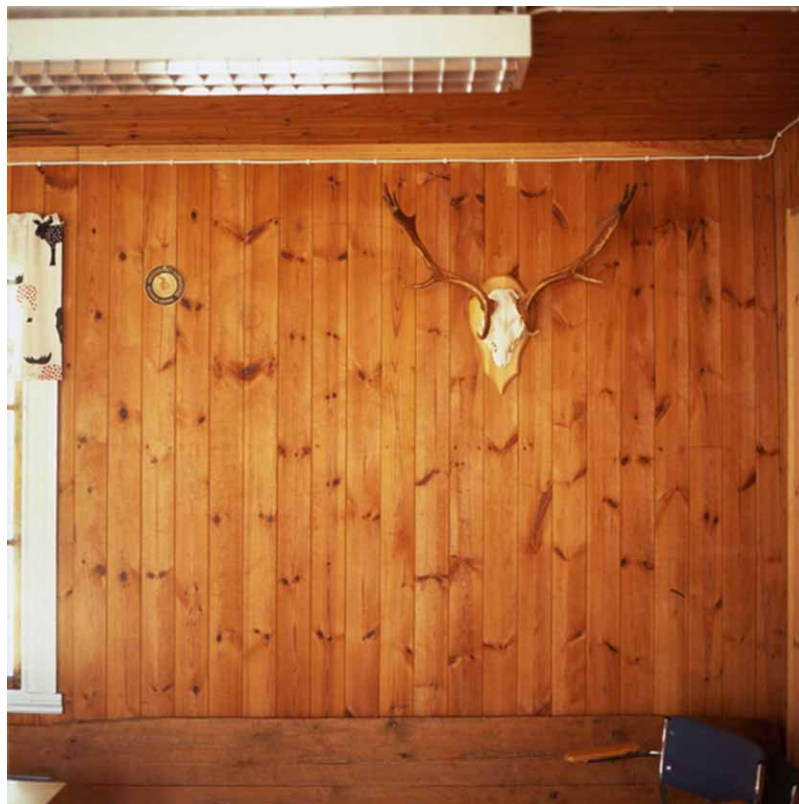
I initially began to focus on familial photography during my MA Fine Art studies, when I started to explore the family album. It was here that I came to realise that I do not recognise my childhood memories in my family photographs. My realisation that I do not recognise my family photographs as memories is not about trauma or repressed memories; my memories simply differ from the photographic representations in the album and I developed a fundamental disagreement with the ways in which memory is represented, discussed and thought about.

Some years later, this realisation of my inability to recognise my family photographs as memories led to me pursuing doctoral studies. In my PhD, a number of conference papers and a couple of published papers, I used my art practice, photographic theory, continental philosophy and acts of fictioning to interrogate relationships between the photographic image and memory and put forward a new method for approaching memory differently from dominant forms of representation. Influenced by the writings of Gilles Deleuze, Félix Guattari, Henri Bergson and Simon O'Sullivan, my research challenged common assumptions and ocularcentric misconceptions that the mnemonic is a visual phenomenon.

In seeking ways in which memory may be expressed differently, my practice came to focus on remembered, though undocumented, moments of significance and of the everyday. For example, my work series *Hunting Lodges* (see Fig. 3)

(Andersdotter, 2022), focused entirely on autobiographical memories of growing up around the Swedish hunting community, their traditions and their spaces, and I ended up visiting and photographing a range of spaces that were present but never documented.

Figure 3. Andersdotter, Sara. (2009) *Hunting Lodge* (D-type print)



What I developed through my practice-based research is a radical concept-come-method, the memory-event (Andersdotter, 2015); a concept crystallised through my final PhD exhibition *disruptive desires* (see Fig. 4 and Fig. 5), (Andersdotter, 2022), which can be understood as a four-part, alternative approach to thinking and making work about memory that disrupts and challenges assumptions, metaphors and representations of the mnemonic experience.

The memory-event opposes the notion of memory as image, as static; prompts activity and can be understood as a form of becoming: “This becoming is a mobilisation of memories and a past co-existing with one another and with the present” (Andersdotter, 2015, p. 132). I have come to use fiction, initially the writings of Franz Kafka, as a tool for enabling this mobilisation. That is, a tool for opening up what I eventually came to call “closed personal narratives” (Andersdotter, 2015, p. 141); something, an action, that would indeed pull both photographs and me into the present. My involvement in this book is fuelled by this enduring interest and desire to connect with others, who similarly wish to mobilise both photography and autobiographical memory.

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Figure 4. Andersdotter, Sara. (2012) disruptive desires (Installation)



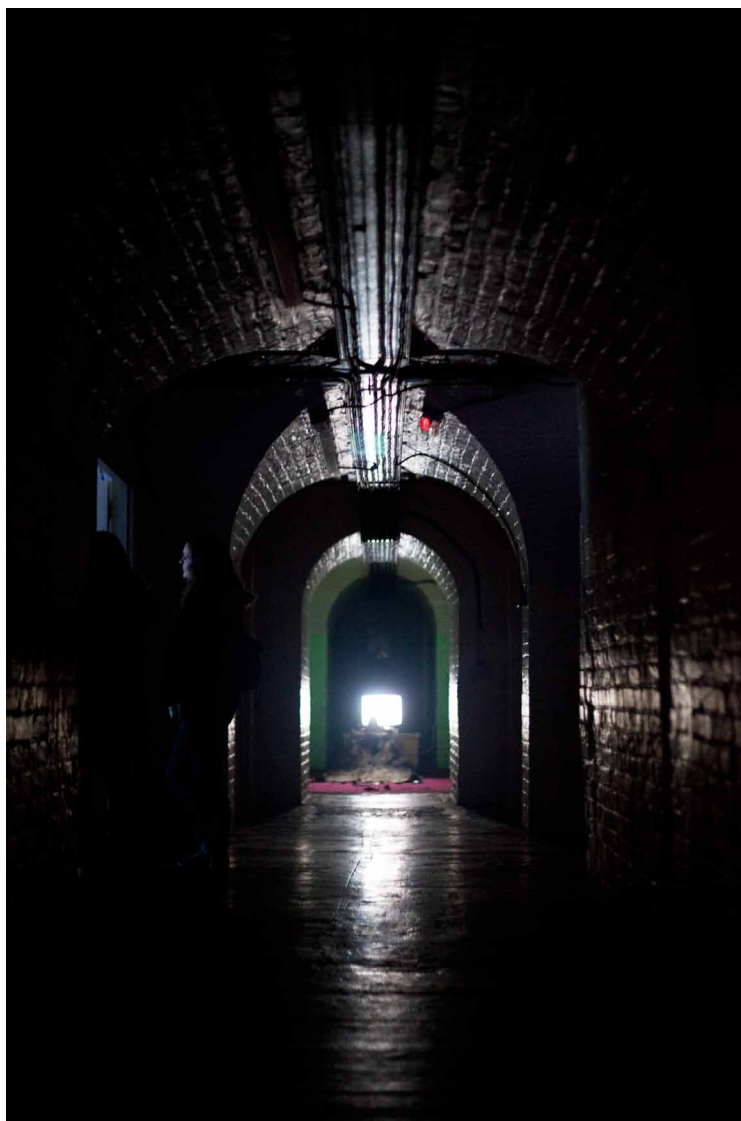
Dr. Vasileios Kantas

Evanescent Moments

As I enter our bedroom this Sunday morning, the hood of her cypress-green coat grabs my attention; I don't know why. (I certainly know why, it is just my conscious mind that wishes to keep it hidden, for as long as needed).

I am trained in photography. It is difficult for me to not organize the structure of the image I am now shaping. It is hard to let the object of my desire be placed in the frame in an haphazard way. In less than a second, I realize and frame my shot so that my "protagonist," an implied potential point of entry should be set exactly at the frame's center (strongly influenced by Arnheim's gestalt theory of visual balance, *The Power of the Center*, 2009), and its "runway" should be aligned with the frame's diagonal. I hook my photograph's viewer onto what I desperately want them to see, what I hope they are going to describe out loud to me, so my conscious mind will listen to it, at last. I give myself a chance.

Figure 5. Andersdotter, Sara. (2012) *disruptive desires* (Installation view; photograph by Carole Evans)



Chance is such an enemy, to those people who stage (who produce noise so that all the intruding visitors of the Real are not heard). I've been one of those photographers. There was a period in my photography practice when I tried to reenact personal stories of mine, imitating other artists that had produced remarkable results when dealing with their own issues. My series *The Susceptible-to-Seduction Type of Woman* tried to depict incidents drawn from personal experiences, however staged for a camera. My directorial goal in each image was to imaginatively portray moment after a sexual harassment had taken place, inside of a debaucher's car, parked in an idyllic location; the prey was looking at the lens, bringing the spectator into the seducer's position.

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Figure 6. Vasileios Kantas, "Stairway to Heaven," from the series Trip Advisory Items (2021)



Figure 7. Vasileios Kantas, "Korina," from the series The Susceptible-to-Seduction Type of Woman (2002)



In those early years of my practice, I enjoyed staging. I always presented each series of images under a topic, holding tight to a prefixed meaning; nothing in there could really “breathe”, I realized some years later on.

Looking at the way my work being guided by meaning had the effect of suffocating a photograph’s potential, I changed my shooting method. I adopted the following approach: taking the picture as things progressed, while I was a part of the situation portrayed. A forthcoming photograph was not the reason why the incident was happening; there was rather an “occurrence” —not in the same sense as Jeff Wall has given to this term to describe the method of his meticulously staged images— from which a photograph would emanate at some point, because I caused the story that generated it, though without shaping either the photograph’s form or its content. An invitation to a stroll without plan or agenda, could give birth to images like the *Mez* (figure 8), (Kantas, 2017), dealing with exactly the same subject matter as the aforementioned series, produced fifteen years earlier.

Figure 8. Vasileios Kantas, *Mez* (2017)



A definite question that arises from these three different working methods for creating photographs, which all deal to a great extent with acts of autobiography, is how to produce the richest encounter with one’s life story —acts, sceneries, thoughts— that can be hosted in a photograph. How can one visually create a significantly valuable account of their life; should it be accurate, holistic, expansive, allusive, or which another adjective? The contributors of the chapters of this book aim to answer such questions, and they are able to make us think again about what we should do to preserve our lives photographically.

My point of view on the relationship between autobiographical memory and photography is that the creation of the selected incidents—however still, ocularcentric, allusive, fragmentary—to be gathered and constitute the ultimate substitutes for past experiences, namely visual biography, demands careful handling in order to avoid the risks of erosion (gradually forgetting what has not been fitted in photographs in favor of those characteristics that have been transcribed into visual material) as well as of the arbitrary expansion of attributed meaning (individual apprehension due to onlookers’ veils of perception).

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I claim this because I believe that the function of the photograph as a testimony, in this specific genre of autobiographical photography, should be strongly defended, even if it is not the only goal of the material bearing the trace of the past. What it actually attests to—acts, space, time, ideas—is a complex system to define, as many elements are entangled in the act of photography.

Figure 9. Vasileios Kantas, untitled, from my family album (2022)



The artist and educator Pavel Buchler states in the preface to his book *Ghost Stories*, that he cannot resist some of Martin Parr’s photographs, “not for what they depict but for what they document” (1999, p. 9). Allow me to explain here how I understand this phrase. I consider that the word “depiction” refers to the construction of a photograph as an image that “functions” somehow—mainly in terms of composition, providing an alluring form, and in terms of a communicative power to convey specific ideas. “Documentation,” on the other hand, refers to the capture of unidentified content, devoid as far as possible interventionism and artificiality; such a visual outcome provides the viewer with a broadened spectrum of potential meanings, an unfolding of possible situations, a fruitful challenge to his intellect. Aristotle has named this field of yet unfixed meaning with the word “phenomena” and has prompted us to “save them”

(to let them exist uninterpreted). As a matter of fact, such a stance could be a composedness of shooting behavior while practicing photographic autobiography: to just listen—ideally, without any hearing aids—to the situations in front of the camera, to inadvertently see (without veils of perception) what asks us to connect with it, to align with its qualities, by shooting at that moment which feels most important to us, by framing our subject in a way that include those sights of things—and only them—which are needed for our subject to manifest itself in a complete way, without the need to control its noeme or its shape. Our descendants will find a rich soil in which to cultivate our autobiographical testament.

I prefer to leave underexplored, undecipherable to me, the image of my daughter lying on her bed. I prefer to collect viewers' thoughts on what this figure betrays about my own personality (not hers), as in this photograph coexist two objects of my creation in one form: an image I made (directorial choices) with an image I gave (a likeness due to genes). Is there a richer sign of autobiographical writing? Does it ever end? Looking at her, trying to understand myself.

Hopefully, someday in the near future, she will be looking at this (her) image, trying to understand me; and through me, herself.

Etymology assists: auto (enacted by a self, or, referring to a self) biography (writing about a life). In photography, I understand it as someone making visual hieroglyphs about their own life. Not being fully conscious about his remarks, he puts together anything that seems relevant to him, enacting resonances with his position on this world. In other words, and by condensing our two key words into one, autobiophotography (self-life- light-writing) seems to stand for choosing where and how one wishes to germinate; in the form of their desired image.

Dr. Nela Milic

Embodiment of Time: Loss, Grief, Pain, and Mourning

I gather communities around my photographs. I collect pictures, so I can collect people. The gap in my memory yawns to be fulfilled and I do so by feeding it with images, objects and other people's memories. This hole opened in my 20s when I was exiled from Milosevic's Belgrade in ex-Yugoslavia. Then, it swallowed the whole revolution. I have been trying to piece it together since – gathering cracked memorabilia and stories from the event which people buried deep inside themselves. The owners of those hidden artefacts dispersed around the world carrying with them a piece of revolution, never assembled as a collective memory of the event. Nevertheless, I keep trying to do it because drawing together images and people allows me to connect with my community and its historic potential again.

This attempt to restore a memory enables “the work of mourning” (Derrida, 2001) for the lost community, the lost country and the lost life. The work with loss lures me to troubled artefacts and often, troubled people. I embrace individuals and communities that struggle with their past as I recognise the search for knowledge, settlement, understanding of the void that past leaves behind. However, this absence has a strange quality – it doesn't just stay on - it increases, inhabits our bodies and becomes part of us. It develops from our ruptures and finds its way into ourselves, cozies inside and demands acceptance, so we are forced to live with it. Resistance is futile and the level of embracement this gap receives from us dictates the way we approach life – with acknowledgment and respect of its presence, building it as a good company or ignorance whilst it rises to flood us...

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Figure 10. Nela Milic, Trapped, 2006



The Cyrillic sounds around the photographs from Belgrade streets help forge the process of identity creation which allows memories to be passed down across generations. Working together with them in the present, we hold hands with our ancestors. This work with images establishes collective identity which is the core function of cultural memory and a way of coming to terms with collective trauma.

Learning about the support photographs had in my own healing, however painful they were to look at times, encourages me to exchange this knowledge and propose that work with images in the process of mourning can act as a therapeutic device. It can be a remedying technique and a consolation feature in the lives of many who stayed isolated, abandoned and alone when losing family, partners, friends or in my case, whole communities. With these five contributors, I do not continue filling the abyss my past has left to me, but am building a bridge across it to reach others who share such deep experience of bereavement.

The authors here have at least two narratives - personal and professional and they alternate between academic and artistic position, vision and register. My own contribution adds an exilic voice to the mix found in this section of the book. This voice speaks in another tongue and rallies the crowd who can recognise it. Like images, accounts and objects that capture the revolution, this tongue gathers the revolutionaries.

Figure 11. *Belgrade is the World*, unknown author, 1996



Dr. Paul Lowe

Shadows of Silver

When Robert Cornelius positioned himself in front of his camera in the winter of 1839, he surely could not have imagined that the daguerreotype he made of himself would be the progenitor to billions of photographs that depict the human physiognomy. In what has been dubbed the first 'selfie', head slightly askew, Cornelius looks back at us over more than one hundred and eighty years, presaging an entire industry of recording the visages of loved ones. Within only a few years of the invention of the Daguerreotype, thousands of photographic studios had been established in Europe and America, creating a sensation and an instant popular success. What had previously been a laborious process of having a portrait made by drawing or painting was transformed into a process that could be completed in a matter of minutes. By 1850 there were over 70 daguerreotype studios in New York City alone. Daguerreotypists invited politicians, celebrities, and the local elite to pose for them, making their studios galleries to which the public flocked. But the accessibility of the daguerreotype also allowed a democratisation of the portrait, enabling a much wider public to self-represent itself, with the bulk of the millions of daguerreotypes produced in the brief period of the methods popularity being made as keepsakes for family members. Goldminers were a major client of the portrait studios, having portraits taken of themselves to leave behind with families, and having reciprocal images of their loved ones to take with them on their expeditions to the West. Many of those families would never see the subjects of those silvery images again, in one of the first instances of the photograph as a symbol of loss and grief as well as celebration. The

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portrait photograph implies a tangible exchange between the subject and the viewer, as the promise of the portrait is that through looking directly into the eyes of the sitter, a deeper emotional and psychological connection can be made with them as an individual and not as a generic cipher. This is enhanced even more when the image is a self-portrait, and perhaps even more when the subject is genetically linked to the viewer. This direct address is an intimate invitation, implying a sense of connection and potentially empathy. For most family photographs, there is a sense of loss, of relatives no longer a part of the lives of the living. However, in some cases, these family faces are sites of trauma and tragedy, and the portrait has become one of the dominant forms of address in the visual representation of genocide. The faces of the victims of state sponsored violent death form one of the most powerful tropes of the Holocaust, and of subsequent genocides. This visual legacy of trauma is a potent transmitter of emotional and psychological coding for later generations, as Marianne Hirsch has argued, 'The power of photographic images to carry memory for the second generation, to provide a medium through which traces of an impenetrable past can survive and be mobilized in the service of secondary, post memorial witnessing. (1999, p. 141) This sense of the biographies of past family members affecting the current biographies of their descendants forms what she has described as 'Post memory', a form of 'heteropathic memory in which the self and the other are more closely connected through familial or group relation'. (1999, p. 9) The family photograph thus becomes an embodiment of political and social discourses, becoming a site of counter narratives as artists engage with their own histories in a performative engagement with the past of their own family tree, and with how these chronicles are inextricably entwined with wider issues of race, class, gender and often conflict. In doing so, they question and challenge contested histories, asking what is the present tense of past images?

Dr. Mark Ingham

Remembering and Reimagining 'Afterimages' September 2000–December 2022

My starting point for my doctoral research in 2000 was a collection of 10,000 photographs, mainly transparencies, taken by my mathematician grandfather, Albert Edward Ingham. They were used in my art works and as a basis for my research into memory and photography through my art practices and my theoretical writing (Ingham, 2023). My concerns were how autobiographical memory can be reflected using photographs, and how photographs can have an affect on the autobiographical memory of the spectator.

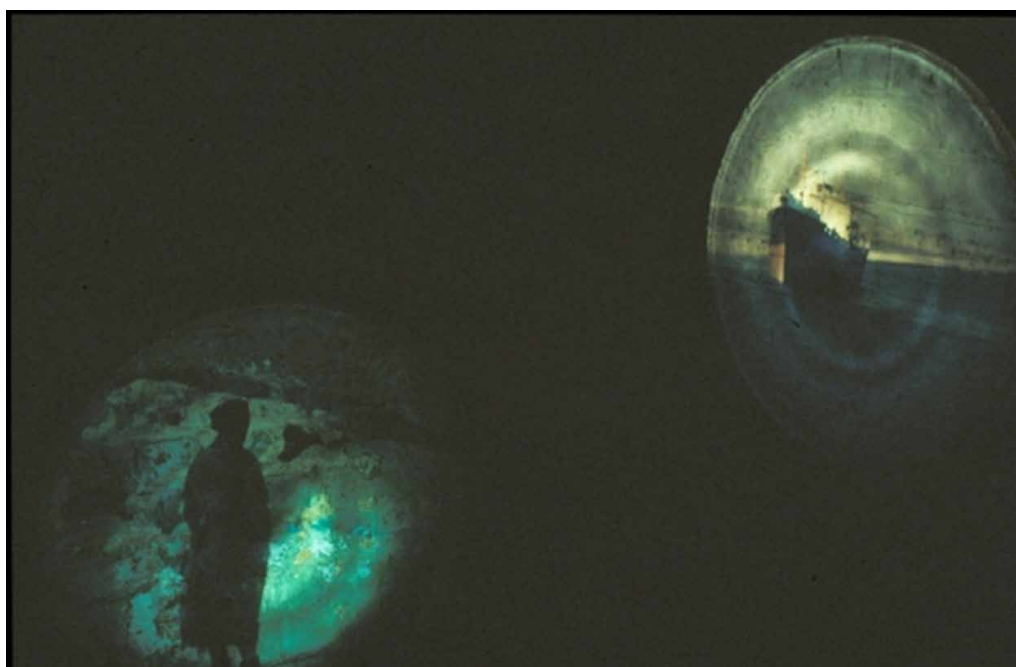
Every time I looked at my grandfather's collection of photographs, even then when I knew it thoroughly, memories surfaced and reminded me of places, people, and events from my formative years. I often felt as though I had entered another world, a world seen through my grandfather's eyes via the lens of his camera. I found myself in a space between what the photograph depicted and my experience of looking at it. It was a space in which I was both self-conscious and at the same time unaware of where I was. This experience is sometimes described as 'qualia' where we are aware of a sensation happening and the sensation itself at the same time.

My research changed the way I thought about how memory and in particular autobiographical memory work. I found out that memories are not fixed and stored intact waiting for the right cue to come along to re-form them into snapshots as if they had been perfectly preserved in amber. Daniel L Schacter (1996) makes the point that, 'We now know enough about how memories are stored and retrieved to demolish another long-standing myth: that memories are passive or literal recordings of reality. Many of us still

see our memories as a series of family pictures stored in the photo album of our minds. Yet it is now clear that we do not store judgement-free snapshots of our past experiences but rather hold on to the meaning, sense, and emotions these experiences provide us.’ They are mediated, subjective and subject to change and this is especially the case of what cognitive neurobiologists call ‘autobiographical memory’. Martin A. Conway explains that Autobiographical memory as,

...a type of memory that persists over weeks, months, years, decades and lifetimes, and it retains knowledge [of the self] at different levels of abstraction, [Autobiographical memory] is a transitory mental representation: it is a temporary but stable pattern of activation across the indices of the autobiographical knowledge base that encompasses knowledge of different levels of abstraction, including event-specific sensory perceptual details, very often – although by no means always – in the form of mental images (Badderley. p. 55).

Figure 12. Mark Ingham: ‘Suez with RMJI’ 2005. SLR Cameras, Slides, Torches.



As with many authors in this book I found that writing an account of a memory is therefore doubly mediated: it necessarily brings into play both the original memory on which the act of writing is predicated and those cues that the act of writing itself introduces.

According to Harold Rosen author of, *Speaking from Memory: the study of autobiographical discourse*, this idea that ‘...our mind retains in all its details the picture of our past life...’ is contrary to current research into how human memory operates which regards memory as, ‘...not some passive inscription of data on the wax tablet or silicon chips of the brain, but an active process. Furthermore, this points to something the psychoanalysts have long emphasized: that forgetting can be more than the erasure of

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stored information as in wiping a disk clean. It is also an active process.’ (Rosen 1998 p. 111) This ‘... abandons the idea that memory is a fixed entity which can be recalled verbatim. Memory has to be seen as a process or activity that is under constant construction and reconstruction.’ (ibid p. 102].

This idea that we flip perspectives in our memory, and can sometimes even be the observed and the observer at the same time, is for me similar to the way we look at photographs of ourselves or the photographs we have taken. When looking at images of myself I can imagine myself being in the situation the photograph was taken in. I see through the ‘eyes’ of the photograph. Suzanne Langer argues that,

To remember an event is to experience it again but not in the same way as the first time. Memory is a special kind of experience because it is composed of selected impressions, whereas actual experience is a welter of sights, sounds, physical strains, expectations and minute undeveloped reactions. Memory sifts all material and represents it in the form of distinguishable events (Rosen pp. 102-103).

This rethinking of the way memory works has profound consequences for the way human consciousness is thought of in general. If memory can no longer be regarded as a static and unitary function of the mind, but is ‘located’ in multiple regions of the brain and is affected by the circumstances of the event remembered, and how and when it was remembered, a change in the way we think of the world has to occur.

The photograph has multiple personalities and it is in this multiplicity where photography’s power lies. It is a chameleon, a parasite, a host and a doppelganger, disguising itself and invading our memories. Photography has created a change in the way we think about the world and ourselves. It can be used by anybody and in many different situations. And the fact that it does not seem to have a unified history, for me, does not preclude it from being analysed in terms of what effect it has had on our memories.

My post-doctoral works included *Ars Magna Lucis et Umbrae, becoming 120 Days of Staggering and Stammering* (Ingham. 2008/2023). I wrote of this work (Ingham 2012/2023) that,

120 Days and Nights of STAGGERING + STAMMERING was an installation that sucked in and spewed out images of the people and surroundings it encountered, real or imaginary, wherever it happens to stumble: New York, London, Venice, Iquitos, Ocho Rios.

Consisting of old SLR film cameras and LED spotlights each of the 120 ‘projectors’ throws out images of people, events and the fabric surrounding wherever it is exhibited. A dense flickering array of images negotiated and dictated by the space, can be projected into, onto and outwards of any given situation/site. They prefer shady aspects but can flourish during daylight hours too. The larger less bright images are made visible by the descending gloom of the night. The smaller, closer to the wall/ceiling/floor, ones can cope with the intensity of other light sources.

The projectors can be clumped together in one location or be spread around different locales as needs be. The audience is enveloped in and disrupts this cacophony of images, creating and destroying as they wander through and around them. Shadows will appear and obliterate the wall images only to reappear on the bodies of the transgressors. The images will be instantly recognisable, as they will depict places just passed through on the way to the exhibition site.

There will be temporal shifts occurring sometimes of mere days alongside others of an indeterminate age. Referents will be lost and gained throughout this encounter. ‘...an ever changing, cavorting carousel, that documents the transitory lives that pass through our crystalline world.’

Figure 13. Ars Magna Lucis et Umbrae becoming 120 Days of Staggering and Stammering. (2008/2023) Mark Ingham. 120 SLR Cameras made into projectors. LED lights, Slides, 50 metres x 15 metres x 10 metres.

(Exhibited at Dilston Grove, Cafe Gallery, Southwark Park: <https://markingham.org/works/ars-magna-lucis-et-umbrae/>)



I see this installation in a similar way to how I have come to understand the 27 chapters in this book. Each one takes a different view of the possible relationships between our autobiographical memories, our autobiographical histories and the records of those pasts through photographs and photography. They individually shine a light on certain aspects of these relationships and together they create an intense field of thinking about how remembering and forgetting affect the complexities of our lives.

* (One way we use the term illuminations is as in Rimbaud’s collection poems, with that title based on the English word illuminations, in the sense of ‘illuminated coloured plates’)

ORGANIZATION OF THE BOOK

The book is organized into 27 chapters, in five sections. A brief description of each of the chapters follows.

Section 1: Mobilisations of Memory – Re-Imaginations, Re-Interpretations, and Other Catalysts for Re-Negotiating the Past

Annabel Dover and Alex Pearl's jointly written, polyvocal chapter is articulated through 'autobiographical fiction'; the use of different voices, modes and utterances responding to one another, and to fictional photographs and actual images from three family albums found scattered throughout the text. Two 'spirit guides', Charlotte Perkins Gilman and Anna Atkins, drive the emerging fictional narrative, and the experimental duologue of the chapter performs, contextualises and teases out possible autobiographical narratives of the photographic image through the use of storytelling, fiction and acts of fictioning, Gail Flockhart uses performative strategies and a diffractive methodology in her practice-based research inquiry into trauma, autobiographical memory and the self, as demonstrated through three key case studies from her practice. Through Flockhart's photographic practice and her engagement with the writings of Donna Haraway, Karen Barad and Rosi Braidotti, the camera becomes both an instrument for a feminist 're-turning' of the gaze, and a vehicle for rethinking and reimagining the self and the past.

Sally Waterman's chapter outlines her use of literary adaptation methodology in her art practice, where T. S. Eliot's poem *The Waste Land* becomes a mechanism for re-imagining, re-enacting and re-evaluating the past, previously repressed memories and familial relationships. Visual, performative, and cathartic, Waterman's image/text photographic series *Sermon* responds to *The Waste Land* from a feminist perspective and can be understood as a way of reclaiming past sites of trauma through self-representation. Judith Martinez employs the writings of Pierre Nora and Jacques Derrida in methodological approaches to photographing her visits and re-visits to a Madrid apartment that has belonged to her and her family for over 100 years; her 'inland lighthouse'. Documenting the apartment and its traces of familial life is a form of interpretation of it as a testimony and archival 'site of memory', where Martinez' photographs speak of the hauntings of autobiographical memory and familial identity, (e)migration, place and history. Mireia Ludevid Llop's auto-ethnographic practice uses photography and an inherited photographic archive in acts of resistance, challenging the anti-memory and cultural amnesia of the Spanish *desmemòria*; a systematic process of silencing and forgetting difficult memories. The research framework mobilises the concepts of Gilles Deleuze, Félix Guattari and Rosi Braidotti in order to approach the turbulent history, memories and 'unmemories' of the 'double' village of Faió; a site where autobiographical memory, family history and collective history converge. Dr Sara Andersdotter University for the Creative Arts. UK.

Section 2: Interplays Sketching a Self – Psychic Configurations, Embodied Instances

Richard Sawdon Smith presents and simultaneously reflects upon his own performative experimentation, in order to expand the limits of his identity's spectrum. A pleasurable act of meticulously staged affranchisement for the camera allows him a temporary masquerade, one in which he is at the same time lost and found. Charming personas, dressed up with a vast array of his own clothes and caught out in meaningful gestures –quite often related to his past– display his quest for ongoing self-definition through an autoethnographic practice. Sawdon Smith is unfolding a process of "unknowing," as he calls it, in

order to control his body image, and to a degree, to anticipate an unwanted version of his future self (recalling David Wojnarowicz's photo series *Arthur Rimbaud in New York, 1978–79*, as well as Mark Morrisroe's artworks), casting out any indeterminate malaise that could affect his body.

Panayotis Papadimitropoulos creates polyptychs which aim to holistically describe his experience of each subject photographed; the core of representation is transformed from that of an event to that of a situation. Selecting incidents from his daily routine, he combines several fragments into a composite tableau, putting into question a photograph's veracity, the photographer's subjectivity and how a situation can be conveyed with as much information as possible. Putting emphasis on the part the authors' humanity plays in constructing their imagery, he attempts a reading of Depardon's and Frank's work, shedding light on idiosyncratic traits deeply entangled in their images.

Eleanor Dare examines how photography can influence the receipt of dim recollection of memories. Being a neurodivergent viewer, she discusses issues of accurate representation and fixed meaning, qualities that seem to elude both photography and memory. Dare revisits her own unmemorized childhood experiences, through the prism of the idea that photographs can become healing mediators between viewers and their potentially traumatic episodes in their own personal histories. Looking at visual material that contains computational structure, she discusses the effects of social contexts on shaping memories. Manifestations of affect and embodiment in autobiography are critiqued in her arts-based research; using sensor-led photography technology, she claims that memory is spread across processes rather than stored in response due to specific stimuli.

Natalie Payne considers autobiographical photography as the embodiment of an affective encounter, and that some images of vernacular attributes may activate memory. Her own practice uses imagery, sometimes found in her family album and other times staged ones, portraying daily life imbued with trauma-inflicted moments. Acknowledging that what is important is to find a way to situate ourselves in the world and stay open to receive all that a photograph can offer us, Payne's photographs enable empathy and transactive affect, referring also to the role that their puncta potentially play.

Jennifer Good examines a new role that photography had to take on in the era of the Covid-19 pandemic: that of the thankless task of mediating certain patients' dying moments to their loved ones. At the one end of this macabre communication the photograph rehearses a foreshadowed mourning, and from its other end it conducts autoscapy. The multiple uses of the digital image in cyberspace seem to alter our default sources of direct experience. Isolation and social distancing immerse us more and more frequently in an egocentric, centripetal way of consuming our daily lives. The autobiographical capturing of our personal stories in photographs perhaps pushes us even closer to our cores, ignoring the benefits of exchange.

Fotis Kangelaris suggests theoretical links between some artists' limits of behavior, their gender defining processes and the appearance of their bodies. Reading specific images with performative content, shot by highly acclaimed photographers, he claims that their bodies can become entry points to encountering the visual realm of the "real thing." Their bodies, agents of their desires and fears, are trying to establish an elective affinity for traits usually attributed to a particular gender. Similarly, photographs try to speak, to mean something, to escape representation, to become fixed; fortunately, they fail to do so.

Section 3: To Have and to Hold – In the Absence of the Photograph

Rosy Martin overcomes the pain of loss by dressing up into friends and family she lost in her life. She memorialises them in her photographic practice where her enacting of those characters serves as a commemorative ceremony, immortalising them in her before she stands in front of the mirror reflecting on herself as the ghost in their presence.

Caroline Molloy found herself trumping over the neighbour's ground to find the unexpected connection to her own life and communal account of the whole group of people living next door to her. This discovery will change the way she views her local environment, the state and her photographic praxis.

Carol Hudson provides us with offering that feels like setting her free. Rummaging through her late husband's belongings, she weaves her text as a lullaby for him, illustrated with photographs of objects from his life. As she sorts, she touches, remembers, mourns and gathers courage to say goodbye.

Phil Hill uses his family album and the work of Joachim Schmit and Karl Ohiri to consider images that wound us. His defaced example amounts pain, but serves as a point of departure into the exploration of the autobiographical account of his family. The ripped image makes the concealed person even more significant in the family's narrative and photographs' material quality testifies to its breakdown.

Wiebke Leister uses a performative style of writing, which asks questions of its readers to involve them into a conversation about viewing photographs as mental, remembered and imaginary images alike. She speculates about photographs that act as potential fields of projection, inviting imaginary processes through which a sense of otherness and lived experience enters into the image. Processes through which the photograph becomes other-than-itself.

Section 4: Shadowy Archives

Ana Janeiro's chapter engages with her own family's histories as they are entwined with the political and social events of Portugal during the 'New State' from 1933 to 1974. She explores how family albums can be read with and against the grain of national histories, and how the gendered but differencing experiences of her grandmothers can generate typologies of imagery. Janeiro then uses this analysis to inform her own embodied performative photographic practice to create what she identifies as a mnemonic device to use her own body as a site of memory.

Eszter Biro explores how confabulation can be used to further develop the concepts of Hirschian postmemory and empathic memory. She applies this directly to her own family archives, and through a process of affecting reading and editing, excavates its personal content from what she terms shadow archive, thus transforming them into counter-memories. Using an autoethnographic and editorial approach to the archives, Biro then makes a series of interventions into them in what she terms as 'emotion-driven obsessive re-enactments as postmemory-work' erasing the surface of the photographs to generate deeper meanings below. Finally, Biro combines these excavated memories into a larger whole, such the process of confabulation does not simply fill in memory gaps with imaginative content, rather it exposes gaps and silences ultimately giving them voice.

Sarah Neely focuses on the unique materiality of a collection of Kodachrome slides, holding them ‘up to the light’ as it were, both metaphorically but also literally. In doing so, she highlights how photographs contain a complex network of memories and emotions that lie both inside and outside of the frame. Through a virtual interrogation of the slides between herself and her remotely situated mother in America, she collaboratively revitalises these saturated diapositives to generate a new life for them.

Jessie Martin navigates how in the process of digitising an analogue album of her family’s life as expats in Uganda photographs from the past act as catalysts to activate and access more recent memories. Martin explores how the resequencing of the images can create new narratives, and in doing so again impact on the memories they elicit. She notes that in the shift from analogue to digital, the nature of sharing photographs has undergone a radical transformation as well, superseding geographical and temporal barriers of visibility. In her engagement with a body of images generated essentially by one author, her grandfather, Martin demonstrates how new connections and interpretations can be established in a collaborative editing of a fixed set of images.

Sophy Rickett’s contribution is a complex experiment in long form non narrative storytelling, weaving personal experiences with historical moments and family recollections into a multi-layered series of reflections on materiality and memory.

Section 5: Six Ecologies of Autobiographical Memory and Photography

Tim Stephens in his chapter asks the question, ‘Can a contemporary secular Buddhist non-self function as liberatory?’ To start to answer his own question Tim takes us through ideas of Buddhist non-self and how this differs from western ideas of emptiness. His philosophical research through photography has enable him to create ruptures in the way we might think of photographs as non-reforestations of our autobiographical pasts.

Catarina Fontoura shows us how personal photographs and the accompanying story telling can help us understand the consequences of the ‘climate collapse’ we are currently living through. Drawing on the work of participants in a seminar workshop she carried out in 2021 Catarina weaves the relationships between storytelling and photography to suggest ways we can heighten our conciseness of the planetary crises we presently find ourselves in.

Elin Karlsson enfolds us into a world where the photographs of her past life are inadequate representations of a traumatic incident. For Elin the photograph is not pungent or poignant enough to rely the gritty matter of her autobiographical memories. Her photographs of places from her past give us eerie evocations of a seemingly benign, ordinary landscapes. On further reading we come to realise the stories behind these images jolt us and disturb us to think more about what photography can and cannot do to us when we encounter them as flat surfaces of a photographic image.

Mahesh Bhat leads us through his life as a documentary photographer in India. He shows how his encounters with disasters and conflicts have changed the way he has thought about life and his own autobiography. He starts from an India that feels and looks very different that it does today and takes us on a photographic journey through his many lives as a chronicler of everyday lives to catastrophic events that altered many lives. This fascinating account gives us an insight into to how photographs can record our lives and help change the way we think about our own autobiographies.

Ksenija Krapivina explores the gaps between verification and comprehension of historical knowledge, through a detailed analysis of Walid Raad’s artwork ‘The Atlas Group: Secrets in the Open Sea’ (1994/2004). She takes us on a complex journey in and out of this work and shatters it as a document

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through what she calls, ‘the inquisitive gaze of a spectator,’ She shows us that there is often something missing from accounts of historical traumatic events and that Walid Raad’s artwork gives voice to the silenced ghosts of these events.

John Hillman’s view on photography and autobiographical memory asks us to think about memory as a shield or screen that protects us from our lived experiences. He argues that memory is a complex system of interconnected processes of predication and recall. He argues for. ‘... a lived experience that then renders photographs as a kind of illusionary presence.’ His arguments take us to the point where photographs are seen as an ‘insubstantial substitutes’ for our memories.

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